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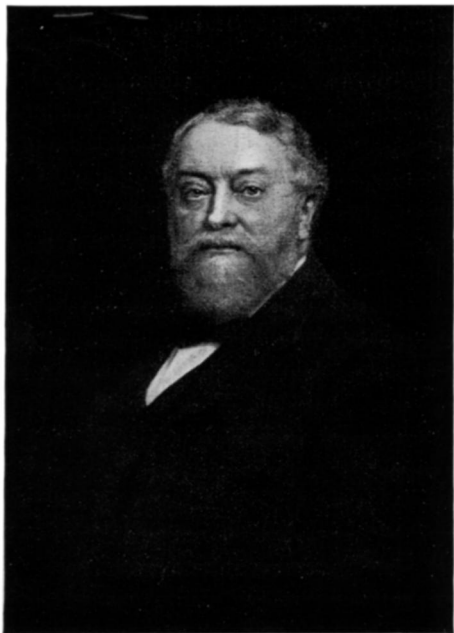
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SAMUEL M. NICKERSON
BY ARTHUR FERRARIS

SAMUEL M. NICKERSON

ON July 20, 1914, occurred the death of Mr. Samuel M. Nickerson, one of the pioneer bankers of Chicago and a Trustee of the Art Institute from the time of its incorporation until his death. He was born in 1830. In 1858 he came to Chicago where he engaged in business and prospered so that in a few years he became president of the First National Bank, a position which he held until 1899 except during the period of Lyman J. Gage's office. Mr. Nickerson retired from active work in the business world about fifteen years ago and moved to the east.

Mrs. Samuel M. Nickerson, whose death preceded her husband's by two years, was an Honorary Member of the Art Institute and like her husband was

deeply interested in the growth and development of the institution. She was also active in the work of the Antiquarian Society, which has done so much to enrich the collections of the Art Institute with textiles and other objects of decorative art.

In 1900 Mr. and Mrs. Nickerson presented to the Art Institute their remarkable collection of art objects, the accumulation of years of travel and selection, for which they themselves completely fitted up galleries 41, 42 and 44. These rooms they provided with beautiful and suitable decorations, marble wainscoting, mosaic floors, and steel ceilings. Their interest and personal care extended to even the smallest details of installation. This unconditional gift was the most munificent single gift ever presented to the Art Institute. Two distinct classes of objects comprise this collection: a large number of fine Japanese, Chinese and East Indian objects of art, and a collection of modern paintings. The collection of jades, agates and crystals, one of the finest in America, numbers about 275 specimens.

Mr. Nickerson has left a bequest of \$50,000 to the Art Institute. With this bequest he has provided for the permanent care of the Nickerson Collection and for the purchase of such objects as the Trustees of the Art Institute see fit to be added to the collection.

SUMMER EXHIBITIONS

THE summer season brings many strangers to the city, who visit the Art Institute in increasingly large numbers. Consequently the officers of the Museum recognize the necessity of providing as interesting and important

exhibitions in the summer as in other seasons of the year. Three special exhibitions were opened on July 15: paintings by Paul Dougherty and Jonas Lie, and a selected group of paintings by American and European artists.

The Lie exhibition consisted entirely of paintings of the Panama Canal, executed in Mr. Lie's usual free and vigorous style. This exhibition remained until September 20. The Paul Dougherty collection, which included some twenty-five marines and landscapes, closed August 16. Mr. Dougherty is now thought of chiefly as an accomplished painter of marines; but his mountain landscapes, although less well known, are no less important.

The third exhibition, which was removed August 9, was a collection of paintings, forty-three in number, selected from the annual international exhibition at Carnegie Institute, Pittsburgh, 1914, and assembled by the American Federation of Arts as a travelling exhibition to tour the museums of the country. The paintings were recent works, painted mostly within the last two years; all were important, and four works awarded Honorable Mention at Carnegie Institute were included. As a whole the collection was remarkable for its color and great diver-

sity in technique and subject. It afforded an excellent opportunity to see juxtaposed American works and paintings representative of France, England, Germany, Austria, Sweden, Holland and Belgium.

An interesting collection of about 110 photographs of American sculpture, chiefly architectural, has been on view since July 6 in Corridor 54.

The Art Institute is always fortunate in being able to show, in the summer, private collections which would not otherwise be available to the public. The paintings of Mr. Martin A. Ryerson, filling two galleries, Mrs. Chauncey J. Blair's collection of Mediaeval and Renaissance Art, also occupying two galleries, and paintings from the collection of Mrs. W. W. Kimball, all reported in previous Bulletins, have remained throughout the summer. Paintings from Mr. Hutchinson's collection, familiar to Art Institute visitors, and the collections of Mr. Edward B. Butler and Mr. Henry C. Lytton were also installed in the galleries for most of this period. Mr. Butler's collection, which was lent to the Art Institute for the first time, included among other fine paintings, a remarkable Inness and Mauve which excited much attention.

NOTES

EUROPEAN MAPS—These valuable sets of road-maps, which Mr. Ryerson presented to the Library, receive further mention in this BULLETIN in Library Notes. They give detailed information about places and distances, not only all the cities given on ordinary maps being charted but also all the smaller villages and all the roads. The maps will be of great interest to those who are

closely following the movements of the European armies in the present war.

GIFT OF WILLIAM T. FENTON—"The cradle song," a painting of English home life, which has been in the Art Institute as a loan since 1910, and has made a strong popular appeal, has been presented to the Institute by its owner, Mr. William Taylor Fenton. The